

NEW YORK, APRIL 6-12, 2018

# FESTIVAL OF GERMAN FILMS



**KINO!**  
**2018**

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# KINO! 2018



**The Landmark**  
at 57 West

**657 West 57th St**  
**at 12th Avenue**  
New York, NY 10019  
(646) 233-1615

### Admission

Adults **\$15.00**

Students & Senior Citizens (60 & over with ID) **\$12.00**

Restrictions: Children under 5 years of age are not admitted.  
Pets are not admitted. Late arrivals may not be admitted.

### Contact

**Karen Arikian**

KINO!2018 Local project consultant  
kinofestivalnyc@gmail.com

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# Welcome to KINO!2018

## @ The Landmark at 57 West

Once again, **KINO!2018** delivers fresh German films to New York City, this year at a new uptown location from April 6-12. As we celebrate our 5th year as an independent festival, we are proud to present a program curated by New York film professionals—distributor Meghan Wurtz, journalist Karl Rozemeyer and festival consultant Marian Masone—who have selected a wide cross-section of high-quality, remarkable films that will challenge your views of the world.

**KINO!2018** will showcase nine feature-length films—including three North American premieres, one US premiere, one East Coast premiere, three New York premieres and one Manhattan premiere—plus the NEXT GENERATION SHORT TIGER 2017 line-up, also a North American premiere. All of this year's programs will be held at our new venue: The Landmark at 57 West, an arthouse theatre complex located on the Upper West Side, which offers high-end technical projection and a modern ambiance. We are also delighted to welcome many filmmakers and creative talent from Germany who will attend the screenings and engage with our audience.

**KINO!2018** kicks off with the New York premiere of the colorful drama *IN TIMES OF FADING LIGHT*, with director Matti Geschonneck as our special guest on April 6. Marian Masone will moderate a post-screening conversation on Opening Night.

For the first time, **KINO!2018** will present the first two episodes of the high-profile German mini-series *BAD BANKS*—fresh from this year's Berlin International Film Festival. Just after the festival, Christian Schwchow's latest effort premiered to huge critical and ratings success in Germany, and is expected to win over binge-watching audiences around the world.

In partnership with **Bertelsmann**, our Centerpiece event will feature the classic silent film  *Variété*  (1925), with live musical accompaniment by the famous artists Stephen Horne (piano) and Martin Pyne (percussion).

As part of **KINO!2018**, longtime partner Deutsches Haus at NYU will host a conversation called *WHEN PAUL CAME OVER THE SEA*—Borders and (In)Humanity, featuring Jakob Preuss (director of *WHEN PAUL CAME OVER THE SEA*). Moderated by Noah Isenberg, the panel will also feature Gabriella Etmektsoglou, Çiğdem Ipek and Christian Martin.

We're thrilled to add a new roundtable discussion to the lineup this year, featuring an insightful conversation about women in film, featuring our guest filmmakers Lisa Blumenberg (*BAD BANKS*) and Marieke Schroeder (*BAR TALKS BY SCHUMANN*), as well as other guests to be announced. Join us Sunday morning at Landmark 57 for this free talk.

Other special guests at the festival will include Oliver Kientle (*BAD BANKS*), Charles Schumann (*BAR TALKS BY SCHUMANN*), and Nick Baker-Montey (*THE FINAL JOURNEY*).

Finally, we want to encourage our audience to vote online for the **KINO!2018 Audience Award**, powered again this year by our partner Fandor, the premier VOD platform for high-quality independent films.

We thank the German Consulate General New York and the Deutsches Haus at NYU for their generous contributions, and we are grateful for our ongoing media partnership with The Village Voice.

We are looking forward to **KINO!2018**, and to once again introducing the past year's top German cinema to the discerning and enthusiastic film fans of New York City. We hope to welcome you there!

- The Festival Team

## The Jury



**Marian Masone** is a film programmer and creative media strategist, currently working as a film curator for Art Basel, the world-renowned art fair, and as a producing consultant for Jump Cut Creative. For over 25 years at the Film Society of Lincoln Center she programmed new and retrospective series and monthly programs, organized education initiatives, established programs for emerging filmmakers and served on the selection committees for the New York Film Festival and, with the Museum of Modern

Art, New Directors/New Films. She is on the film panel of the Princess Grace Foundation, which awards scholarships and fellowships to young artists, and she is a member of New York Women in Film and Television, serving on the committee for NYWIFT's Women's Film Preservation Fund. She has been a panelist and juror for numerous national and international organizations and festivals. She has an M.A. in cinema studies from NYU and writes on film and media for various publications.



**Karl Rozemeyer** is a freelance syndicated columnist and journalist who has worked as the International Editor for *Premiere* magazines in New York and as the Director of Photography for Hachette Filipacchi magazines in Prague. He is a columnist for the New York Times Syndicate, where he contributes toward a weekly feature called "StarBeat." He has worked for *InStyle* magazine, the digital publication *Wide Screen* and *CinemaSpy.com*. He has

written cover stories, features and articles for several international magazines and online publications including *ELLE Japan*, *Total Film* in the UK, *Fotogramas* in Spain and *FilmInk* in Australia. He is the former International Content Editor for *Rodale* magazines, including *Men's Health* and *Women's Health* magazines, and is currently the Senior Marketing Communications Manager at *DirectTV* in New York.



**Meghan Wurtz** is currently handling international sales for The Orchard, a global distributor of action sports, kids, music and independent film content. 2015 saw the release of the company's first Academy Award contender, *CARTEL LAND*. Prior to The Orchard, she was with Film Movement, where she was involved in the acquisition and sales of 150+ independent and foreign films. Having held positions at companies including

Peacefulfish, European Film Promotion and Northstar Media, Meghan has extensive international experience and knowledge of the international film and television market. Prior to 2003, she spent five years living in Berlin and speaks fluent German.

# BAD BANKS

Watch the first two episodes of a thrilling new German series, featuring both the seedy underbelly and the sleek executive prestige of international finance.

**Genre** Drama, Thriller

**Director** Christian Schwochow

**Screenplay** Oliver Kienle, Jana Burbach, Jan Galli

**Cinematography** Frank Lamm

**Cast** Paula Beer, Desirée Nosbusch, Barry Atsma, Mai Duong Kieu, Albrecht Abraham Schuch, Tobias Moretti, Marc Limpach, Jörg Schüttauf

**Production Company** Letterbox Filmproduktion/Hamburg, in co-production with Iris Productions/Luxembourg

**Festivals** Berlin 2018 (Berlinale Special Series)

When investment banker Jana Liekam (Paula Beer) is informed that her position at a major international bank in Luxembourg has been terminated, she knows she's being deliberately and falsely blamed in order to deflect the failings of another culpable but protected employee. Someone with less drive and grit would have cleared out her desk and left quietly, but Jana refuses to go without a fight. She storms into the office of the bank's president, Christelle Leblanc, and demands to know the reason for her dismissal. Her gumption pays off. "We can talk about it tonight," Leblanc suggests. "Don't tell anyone."

When the two women later meet at Leblanc's palatial home, Jana learns that her former boss has already passed on her name to the executive headhunter for Global Bank in Frankfurt. "I want you to work there. Maybe someday I will need a favor," Leblanc adds. Jana realizes she has been given a poisoned chalice—an offer of a lifetime but with morally questionable strings attached. With little hesitation, she pledges her troth to her new career master.

Armed with killer instincts and a power wardrobe, Jana impresses Gabriel Fenger, her dynamic new boss at Global. She puts her personal life on hold to accept a lucrative but risky role leading a crucial project. But Jana is soon sucked into a maelstrom of divided loyalties in an increasingly toxic environment built on dysfunction and concealment where the need to succeed overrides all else. As trust in her mentors erodes, she engineers an outcome that could not only expose the seedy underbelly of her sleek world of executive prestige and power but also instigate a wider global financial crisis.



**Christian Schwochow** studied at the Filmakademie Baden-Württemberg. He garnered attention in 2008 with his debut feature film, NOVEMBER CHILD. His two-part TV film THE TOWER (2012) won the prestigious Grimme Award. His second feature film, CRACKS IN THE

SHELL (2011), received several accolades, including the German Film Award for Best Supporting Actress. His feature WEST (2013), also won the German Film Award, this time for Best Actress. He then made his debut as a theater director with POISON at the Deutsches Theater in Berlin. The production was awarded with the German Theater Prize for Best Actress. His other films include: BORNHOLMER STRASSE (2014, TV), NSU GERMAN HISTORY X (2016, TV mini-series), PAULA (2016), and the 6-part series BAD BANKS (2018).

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North  
American  
Premiere

## World Sales

Federation Entertainment  
lioneL.uzan@fedent.com  
www.fedent.com

## In Person

Oliver Kienle (head author, showrunner)  
Lisa Blumenberg (producer)

## Screening Times

April 7 / 8:30pm  
April 12 / 8:00pm

# SCHUMANN'S BARGESPRÄCHE BAR TALKS BY SCHUMANN

98 MIN

**Marieke Schroeder's documentary takes us on an intoxicating global tour with languid and stylish barman Charles Schumann, a legendary cocktail connoisseur of the highest order.**

**Genre** Lifestyle

**Director** Marieke Schroeder

**Cinematography** Niv Abootalebi

**Producers** Marieke Schroeder, Christoph Fisser, Henning Molfenter, Charlie Woebcken

**Production Company** Thali Media/Munich

**Festivals** Bergen 2017, Milwaukee 2017, Doc Edge New Zealand 2018

To the wider general public, Charles Schumann may not be a household name. But among mixologists and liquorists he's a demigod, a cocktail connoisseur of the highest order. Arguably Germany's greatest living bartender, he founded the now-legendary Schumann's American Bar on Maximilianstrasse in Munich, and he wrote what many regard as the defining book for bartenders, *The American Bar*. Synonymous with simple yet finely wrought cocktails, Schumann's Bar soon became the watering hole of choice to an eclectic set of writers, artists, sports stars and other celebrities.

Charles Schumann is a frank, charismatic and highly idiosyncratic personality. And while his is a fascinating life story—he is a former federal border guard, an avid surfer and a much sought-after model—director-producer Marieke Schroeder's approach in this free-ranging documentary is to avoid a straight-up biography of the living bar legend. Here, Schumann's personal history takes a backseat to his passion for elevating the art of beverage making and his desire to help barkeepers the world over strive for pure excellence in the hospitality industry.

Schroeder follows the energetic septuagenarian as he travels the globe, stopping off at famed bars such as New York's Dead Rabbit, the Victoria Bar in Berlin, the Hemingway Bar in Paris, Florida in Cuba and the High Five Bar in Tokyo to watch some of the world's most renowned barkeepers mix their signature drinks.

In a manner that is always languid and stylish, Schumann takes time to chat candidly with colleagues, friends and admirers about the importance of creating the perfect drink while always maintaining a personal mix of elegant reserve and uncanny intuition for what the world wants to drink now.



**Marieke Schroeder** After studying communication sciences, politics and law in Munich the director and producer graduated from New York University's Film Class and founded her own production company, Thali Media, after a long cooperation with Jan Schmidt-Garre. Schroeder's documentaries have been shown in more than 24 countries and at film festivals in Berlin (the Berlinale), Munich, Leipzig, New York, Los Angeles, San Francisco, Ohio and Monte Carlo and are also available on DVD. Her achievements include a nomination for the German film prize for *A WOMAN AND A HALF - HILDEGARD KNEF* at the Berlinale 2001, a nomination for the ROSE D'OR at the Columbus Film Festival as well as a nomination for CLASSIQUE EN IMAGES at the Cannes Film Festival.



New York  
Premiere

## World Sales

Autlook Filmsales GmbH  
welcome@autlookfilms.com  
www.autlookfilms.com

## In Person

Marieke Schroeder [director, producer]  
Charles Schumann [subject]

## Screening Times

April 7 / 6:00pm  
April 10 / 6:00pm



## CASTING

As she casts a remake of Fassbinder's **THE BITTER TEARS OF PETRA VON KANT**, a director is plagued with indecision. **CASTING** is a complex and entertaining commentary on moviemaking, metacinema and set hierarchy.

**Genre** Drama

**Director** Nicolas Wackerbarth

**Screenplay** Nicolas Wackerbarth, Hannes Held

**Cinematography** Jürgen Carle

**Cast** Andreas Lust, Judith Engel, Milena Dreissig, Nicole Marischka, Stephan Grossmann, Ursina Lardi, Marie-Lou Sellem, Andrea Sawatzki, Victoria Trauttmansdorff, Tim Kalkhof

**Producers** Franziska Specht, Katharina Dufner, Jan Berning

**Production Company** SWR/Baden-Baden

**Festivals** Berlinale 2017, Vancouver 2017, Viennale 2017, Torino 2017, Dublin 2018

*"Let's stop there." Vera, the director, implores. "You're playing it so... arrogant, so self-righteous, so..."*  
*"At first, at first!" counters Gerwin, the audition reader.*  
*"At first or forever, it's wrong..." Vera insists.*  
*"How, how..." interjects Gerwin.*  
*"Stop! Let me finish!" Vera shouts.*  
*"We'll get there," Gerwin continues. "We'll get there. 100%..."*

Tension is running high and time is running out on the set of Vera's first television film, a remake of Fassbinder's **THE BITTER TEARS OF PETRA VON KANT**. And at this stage it's very possible the cast and crew will not "get there," as the production teeters on the brink of stalling or even shutting down. The first day of shooting is rapidly approaching and Vera continues to vacillate as to which actress she should cast as Petra. As casting becomes more and more protracted, Vera's indecisiveness increasingly exasperates both producers and crew.

Initially, Gerwin was simply grateful to have the work. He was hired to be an audition reader, to act out scenes from the film opposite the bevy of illustrious actresses that arrive on set hoping to land the coveted role of Petra. As a jobbing actor, Gerwin has never managed to secure a major part of any consequence. But now, with each passing audition in which he's the key scene partner, his confidence grows. Not satisfied to just be a helper in Vera's project, Gerwin soon dares to hope that he could land the lead male role.

While paying homage to the complexity of Fassbinder's film, **CASTING** director Nicolas Wackerbarth also provides commentary on the process of moviemaking, on metacinema and on the hierarchy and power struggles at play within a film crew.



**Nicolas Wackerbarth** Born on May 31, 1973 in Munich, Nicolas Wackerbarth studied acting at the Bavarian Theatre Academy in Munich. After his first roles at the Frankfurt Theatre, he became a permanent member at the theatre Städtische Bühnen in Cologne. Afterwards, he studied Directing at the German Film and TV Academy (DFFB) in Berlin. Nicolas Wackerbarth teaches at several German Film Academies, curates film programs and film talks, and is co-editor of the film magazine "Revolver." He lives as director and writer in Berlin.



East Coast  
Premiere

**World Sales**  
 The Match Factory GmbH  
[info@matchfactory.de](mailto:info@matchfactory.de)  
[www.the-match-factory.com](http://www.the-match-factory.com)

**Screening Times**  
 April 8 / 4:00pm  
 April 11 / 8:00pm

# HAGAZUSSA: A HEATHEN'S CURSE

**In a 15th-century village, two generations of women are ostracized as sacrilegious witches. This horror fable culminates in the vengeful frenzy of a hallucination-driven madwoman.**

**Genre** MysteryDrama

**Director** Lukas Feigelfeld

**Screenplay** Lukas Feigelfeld

**Cinematography** Mariel Baquero

**Cast** Aleksandra Cwen, Claudia Martini, Tanja Petrovsky, Haymo Buttinger

**Producer** Simon Lubinski

**Production Company** Deutsche Film- und Fernsehakademie Berlin (DFFB)

**Festivals** BFI London 2017, CPH PIX 2017, Sitges 2017, Fantastic Fest Austin 2017, Denver 2017, Brooklyn Horror Film Festival 2017, Ithaca Fantastic Film Festival 2017, Chicago Cinepokalypse 2017, Morbido Mexico City 2017

**Awards** Next Wave Features Best Pictures Fantastic Fest Austin 2017

Superstitions abound in 15th-century central Europe. Martha, a woman living in seclusion without a man, is viewed as leading a life that springs from sacrilege and tempts believers to touch the Darkness. The village priest teaches his flock that to strengthen the faith of a righteous community, all sacrilege must be cleansed.

Having spent the afternoon searching for firewood, Martha and her young daughter Albrun make their way back in snowy darkness to their log cabin in a remote mountainous forest. "It's Twelfth Night. Watch out that Perchta doesn't get you," warns a passing neighbor. Legend has it that a slovenly woman who fails to leave a bowl of porridge for the pagan goddess risks disembowelment by Perchta. That night Martha and Albrun are terrorized not by Perchta but by three ominous figures clad in animal skins, brandishing torches. "You should be burned down, you witches," they exhort.

Martha's death from the Plague shortly thereafter is followed by happier times. Years later Albrun is a mother with a baby daughter, also named Martha. Like her mother, she has no husband. But the rumors that she is also a hagazussa, a witch-like spirit, have never abated. As she carries pails of goat milk on her back to the village, she's taunted: "Nobody wants your rotten milk here, you ugly witch."

When Swinda, a villager, comes to her defense and later befriends her, Albrun is hopeful that she will finally find acceptance. But Swinda's apparent kindness was a mere ruse to lure Albrun into a bizarre sadomasochistic ritual. Deeply wounded, Albrun descends into frenzied hallucination-driven madness as she seeks revenge on the community that has mercilessly ostracized her and her mother.



**Lukas Feigelfeld** is a director, photographer and editor currently based in Berlin, Germany. His work ranges from narrative cinema, music videos and abstract film to commercial projects. Born December 19, 1986 in Vienna, Austria he studied photography and audio-visual media at die Graphische and graduated at the age of 19. After studying one semester of Philosophy and Art History at the University of Vienna, he moved to Berlin. In 2007 he entered the German Film and Television Academy Berlin to become a film director. In 2010 he teamed up with the cinematographer Mariel Baquero to found the film production office Retina Fabrik. In 2016 he graduated from the film academy with his first feature film *Hagazussa – A Heathen's Curse*.



©Mariel Baquero/DFFB

Manhattan  
Premiere

**World Sales**

German Film and Television  
Academy (DFFB)  
j.settmacher@dffb.de  
www.dffb.de

**Screening Times**

April 8 / 8:30pm  
April 12 / 6:00pm

## Opening Film



New York  
Premiere

**World Sales**  
Beta Cinema GmbH  
beta@betacinema.com  
www.betacinema.com

**In Person Matti**  
Matti Geschonneck (director)

**Screening Times**  
April 6 / 7:15pm  
April 7 / 1:00pm

# IN ZEITEN DES ABNEHMENDEN LICHTS IN TIMES OF FADING LIGHT

100 MIN

**As the Iron Curtain prepares to fall, an elderly Communist patriarch must come to terms with fragmentations both political and familial. Based on the 2011 bestseller by Eugen Ruge.**

**Genre** Drama

**Director** Matti Geschonneck

**Screenplay** Wolfgang Kohlhaase

**Cinematography** Hannes Hubach

**Cast** Bruno Ganz, Hildegard Schmahl, Sylvester Groth, Alexander Fehling, Natalia Belitski, Gabriela Maria Schmeide, Angela Winkler, Thorsten Merten, Evgenia Dodina

**Producers** Oliver Berben, Sarah Kirkegaard

**Production Company** MOOVIE/Berlin, in co-production with ZDF/Mainz

**Festivals** Berlinale 2017 (Berlinale Special), CPH PIX 2017, Haifa 2017, Cork 2017, Black Nights Tallinn 2017



**Matti Geschonneck** was born May 8, 1952, son of well-known Brechtian and DEFA actor Erwin Geschonneck in Potsdam and studied directing at the Gerasimov Institute of Cinematography (VGIK) in Moscow. Moving to West Germany in 1978, he started gathering initial practical experiences working as a directorial assistant for many years. In the early nineties, Geschonneck made his cinematic directorial debut with the surreal mystery drama MOEBIUS. After that, he dedicated himself to the small screen and over 18 years directed many multi-award-winning features. His thriller ANGST HAT EINE KALTE HAND received the Special Prize for Directing of the Deutsche Akademie für Darstellende Künste. He is a two-time winner of the Deutscher Fernsehpreis (German Television Award), most recently in 2013 for DAS ENDE EINER NACHT. He received the Student Jury Award at the Television Film Festival in Baden-Baden in 2015 as well as the Goldene Kamera Award in 2016 for his production EIN GROSSER AUFBRUCH.

It is early fall in 1989 and family members, friends and local Communist Party officials have assembled at the stately suburban East Berlin home of Wilhelm Powileit (Bruno Ganz) to mark his 90th birthday. A member of the Council of Ministers of the GDR awards the esteemed former resistance fighter with the Star of Peoples' Friendship in Gold. As others line up obediently to present him with floral bouquets, Powileit scoffs, "Take the vegetables to the cemetery." Cantankerous, stubborn and proud, the elderly patriarch remains a devout Stalinist who fails to see the political reality that his Communist utopia is now on the verge of collapse.

The formal celebration is marred when an old dinner table laden with the finest assortment of edibles from the Communist Eastern Bloc collapses. And while tensions with his middle-aged stepson Kurt and his long-suffering wife Charlotte roil beneath the surface, the superficial cheeriness of the event dissolves completely with the late arrival of Kurt's Russian-born wife Irina. To assuage a life of bitter disappointment, she has taken to finding solace in the oblivion of vodka. In a state of slightly veiled drunken aggression, Irina announces that her son Sascha has abandoned his country and defected to the capitalist West in pursuit of the very freedoms his family had raised him to deplore.

Adapted from Eugen Ruge's semi-autobiographical 2011 bestseller, IN TIMES OF FADING LIGHT not only keenly observes the final stages of the fragmentation of a single family but also mirrors the twilight of a seemingly nurturing but ultimately derelict political system.





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New York  
Premiere

**World Sales**  
Global Screen GmbH  
info@globalscreen.de  
www.globalscreen.de

**In Person**  
Nick Baker-Monteys (director, screenwriter)

**Screening Times**  
April 8 / 6:00pm  
April 10 / 8:00pm

## LEANDERS LETZTE REISE THE FINAL JOURNEY

105 MIN

**With his granddaughter in tow, a 92-year-old man returns to his war-torn Ukrainian homeland in search of the only woman he ever truly loved.**

**Genre** Drama, History, Love Story, Melodrama, Road Movie

**Director** Nick Baker-Monteys

**Screenplay** Nick Baker-Monteys

**Cinematography** Eeva Fleig

**Cast** Jürgen Prochnow, Petra Schmidt-Schaller, Tambet Tuisk, Suzanne von Borsody

**Producers** Sigi Kamml, Christian Alvar, Timm Oberwelland

**Production Company** Syrreal Entertainment/Berlin, in co-production with TOBIS Film/Berlin, RBB, Family Production

**Festivals** Sao Paulo 2017, Stockholm 2017

"Dear Uli. I'm going to the Ukraine. Don't Be Angry. Dad." Eduard Leander (Jürgen Prochnow) leaves this note for his daughter and boards a train from Germany bound for Kiev. Any child would be worried upon reading such a perfunctory message, but Uli has greater reasons for concern. The Ukraine is in turmoil. Following the fall of the pro-Russian government in Kiev, a new crisis threatens to engulf east Ukraine as pro-Russian separatists storm government buildings in Donetsk and Russian troops amass on Ukraine's border. Also, Eduard is 92 years old. His wife has recently passed away. And he's a stubborn man.

Uli dispatches Adele, Eduard's granddaughter, to the train station to prevent his departure. Unable to reason with him, Adele has no choice—despite having no travel documents—but to join Eduard on his inexplicable journey. They share a compartment with Lew, a leather-clad Russian-born Ukrainian with implacable energy and enigmatic charm. He offers Eduard and Adele refuge with his politically splintered family in Kiev. His brother, Boris, is a separatist and wants Eastern Ukraine to form part of Russia. Lew favors a unified Ukraine independent of Russian influence.

As Lew's family divisions bring Adele's fractured relationship with her grandfather into high relief, Eduard reveals the purpose of his sudden journey. During the Second World War, he had commanded the 2nd Cossack Cavalry Squadron against the Red Army. During this time, Eduard fell in love with Svetlana, a Cossack woman. Undeterred by the fact that she may no longer be alive, Eduard, along with Adele and Lew, plunges headlong on a dangerous quest into war-torn east Ukraine to find the only woman he truly loved.



**Nick Baker-Monteys** was born in Berlin in 1964. He gained a Bachelor of Arts at the University of Stirling in Scotland and worked as a journalist for different London newspapers before moving to Berlin in 1990 shortly after the Wall came down. Since then he has worked in Germany as a writer, director and script consultant on films for cinema and television, and is a guest lecturer and tutor at the German Film and Television Academy (DFFB) in Berlin. His films include: PERFECT MOMENT (short, 2006), THE MAN WHO JUMPED CARS (2010), and THE FINAL JOURNEY (2017).



© Walker+Worm Film/Marc

New York  
Premiere

**World Sales**  
Beta Cinema GmbH  
beta@betacinema.com  
www.betacinema.com

**Screening Times**  
April 7 / 3:30pm  
April 11 / 6:00pm

## SOMMERHÄUSER THE GARDEN

97 MIN

**In the 1970s, one extended family's lazy days of idyllic summer are interrupted by simmering rivalries, a foreboding local disappearance, and thorny disagreements about the future.**

**Genre** Comedy

**Director** Sonja Maria Kröner

**Screenplay** Sonja Maria Kröner

**Cinematography** Julia Daschner

**Cast** Thomas Loibl, Laura Tonke, Ursula Werner, Günther Maria Halmer, Christine Schorn, Inge Maux, Mavie Hörbiger, Emilia Pieske

**Producers** Philipp Worm, Tobias Walker

**Production Company** Walker+Worm Film/Munich, in co-production with WDR, BR

**Festivals** Munich 2017, Toronto 2017, Sao Paulo 2017, Thessaloniki 2017, ZINEBI – International Festival of Documentary and Short Film of Bilbao 2017, Black Nights Tallinn 2017, Göteborg 2018

**Awards** Best Production & Best Direction Munich 2017, Bavarian Film Prize 2017 (Best Screenplay)



**Sonja Maria Kröner** was born in 1979 in Munich. She studied literature and philosophy at the Ludwig Maximilian University and later screenwriting and directing at the University of Television and Film Munich. In 2009 she received a media art scholarship from the Kirch

Foundation in order to complete her video installation SIX DOORS – a peep show of six women in six different life stages. The installation was presented at the Great Art Exhibition in Munich's Haus der Kunst in 2010. Her graduation film ZUCCHINIBLÜTEN (2012) was screened at numerous festivals, including the Hof International Film Festival. She works as a video artist, screenwriter, and director.

It was just one lightning bolt that felled Grandma Sophie's favorite tree in the garden. The damage it caused to her home is not substantial, but electrical lines were brought down. The timing is auspicious: earlier in the day Sophie was buried. As three generations of her family gather after the funeral on her property—not only to commemorate her life but also to usher in the start of the languid, idle days of summer—the thorny matter of who will inherit Sophie's property is alluded to but not directly addressed.

Set in the 1970s, Sonja Maria Kröner's feature debut slowly unspools in and around the sun-dappled lawns and forested clumps of Sophie's home and the adjacent houses. While the adults pass the time sitting in garden chairs, watering the vegetables or chopping wood, the children build a tree house, play on a tire swing, and frolic in their immediate environs.

But the colorful summer idyll is darkened by shades of unease. "Eight-year-old Nina C. from Munich has disappeared," the wireless radio announces. The children are instructed not to wander off until the kidnapper has been apprehended. Young Jana discovers newspaper cuttings about the disappearance of Nina C. on the property of the elderly next-door neighbor, whose garden is littered with dismembered dolls. The lawns are infested with wasps. A tally to see which of the children can kill the most stinging insects creates new rivalries. One of the adults is reprimanded for nude sunbathing.

Set against the backdrop of family discord (some wish to sell Sophie's beloved home; others don't), long-brewing resentments and sibling hostility begin to puncture the calm of the long summer day.



©Filmakademie Baden-Württemberg

North  
American  
Premiere

**World Sales**  
Filmakademie  
Baden-Württemberg  
festivals@filmakademie.de  
www.filmakademie.de

**Screening Times**  
April 9 / 4:00pm  
April 11 / 4:00pm

# DAS UNMÖGLICHE BILD THE IMPOSSIBLE PICTURE

71 MIN

**After her father's sudden death, budding 13-year-old filmmaker Johanna uses her camera to sort out fact from fiction, memory from truth.**

**Genre** History, Experimental

**Director** Sandra Wollner

**Screenplay** Sandra Wollner

**Cinematography** Timm Kröger

**Cast** Jana McKinnon, Eva Linder, Alexander E. Fennon, Andrea Schramek, Isabel Schmidt, Helmut Wiesner, David Jakob, Isabella Simon

**Producers** Andrea Grassl, Anja Schmidt

**Production Company** Filmakademie Baden-Württemberg/Ludwigsburg

**Awards** Filmadrid Festival Internacional de Cine (Best Film in Official Competition), Bolzano Film Festival (Best Fiction), Göteborg International Film Festival (Ingmar Bergman International Debut Award)

Before his sudden death, Johanna's father told her, "You have to be quick if you want to see anything, because everything disappears." Yet she doesn't believe this. "You have to keep looking," she asserts.

After her father's funeral, the 13-year-old moves to her grandmother's home with her mother and younger sister Lissi. Now, we see Johanna's world as she records what she sees with an 8mm camera. A victim of childhood polio, Johanna frequently catches her crutches in the gaze of her camera's eye. We sometimes see her reflection in mirrors, but mostly she captures everyday domestic events in the lives of her Viennese family in the late 1950s: her grandmother cleaning; Christmas celebrations; family members reminiscing over photographs; adults recalling the aftermath of the Second World War; Lissi listening to radio reports about the possibility of a manned space mission.

But Johanna soon learns memories are unreliable and things are not always what they seem. At home, women respect her grandmother. But on the street, they avoid her. When she films her grandmother's cooking club, she sees women having tea and cake. But other young women in the background appear nervous, remote. In the kitchen, her mother and grandmother discuss "who's next." Towels and bowls of steaming water are carried in and out of a back room. Loud music drowns out screaming. There's talk of knitting needles and catheters.

Through her camera, we comprehend Johanna's growing realization of her grandmother's illegal work. "Our memory is so unreliable, sometimes what we see might as well be the future," she pronounces. Yet greater insight into her future is revealed when Johanna becomes the subject of her own camera.



**Sandra Wollner** Born 1983 in Styria, Austria. During her studies of theatre, film and media sciences at Vienna University, Sandra began work as an Editor and Director in various formats, later heading postproduction at a Viennese production company while working on her first selfproduced films. Since 2012, Sandra is studying documentary film at the Filmakademie Baden-Württemberg. THE IMPOSSIBLE PICTURE is her first feature film.



Centerpiece

©Friedrich-Wilhelm-Murnau-Stiftung

US  
Premiere

**World Sales**  
Friedrich-Wilhelm-  
Murnau-Stiftung  
sales@murnau-stiftung.de  
www.murnau-stiftung.de

**US Distributor**  
Kino Lorber www.kinolorber.com  
info@kinolorber.com

**Screening Times**  
April 9 / 8:00pm

# VARIÉTÉ

**Silent film with live music by Stephen Horne (piano) and Martin Pyne (percussion). Presented by: BERTELSMANN**

**Genre** Silent Film  
**Year of Production** 1925  
**World Premiere** 16.11.1925  
**Director** E. A. Dupont  
**Screenplay** E. A. Dupont  
**Cinematography** Karl Freund  
**Cast** Emil Jannings, Lya de Putti, Warwick Ward, Maly Delschaft, Georg John, Kurt Gerron, Charles Lincoln, Alice Hechy, Paul Rehkopf  
**Production Company** Universum Film AG (UFA)

**Ewald André Dupont** (1891-1956) was born in Zeitz and directed his own variety show in Mannheim during the 1920s. As a filmmaker, he realized the first German talkie ATLANTIK (1930). With MOULIN ROUGE (1928) and VARIÉTÉ he achieved the pinnacle of his career, which was spent in his native country and Hollywood.



**Stephen Horne** is a leading silent film accompanist who has performed at film festivals around the world. A house pianist at London's BFI Southbank, he has also played at major UK venues and recorded music for silent films on TV and DVD. Stephen was

commissioned to compose ensemble scores for two London Film Festival Archive Galas, and was thrice named Best Solo Accompanist in the Silent London Poll.



**Martin Pyne** is a composer and improviser whose main instruments are vibraphone, drums and percussion. His music is rooted in jazz but ranges far beyond, incorporating free improv, electronica, and Americana. Martin has worked extensively with silent

film and in contemporary dance. His most recent album, Behind The Mist, is available from Tall Guy Records.

In a prison yard, we see the prisoners making their monotonous rounds. Suddenly, Number 28 (aka Boss) is called up – the director wants to see him. Boss's wife, who is still waiting for him with their child, has filed an appeal for clemency. Boss has been on the inside for ten years for murder; never before has he spoken about a motive behind his act. Now he begins to talk haltingly.

Formerly a famous trapeze artist, an accident rendered him unable to work. Washed out and debilitated, he ekes out a living with his wife and child as a fairground booth operator in the middle of St. Pauli. One day sailors bring a girl to him; she is young and pretty and performs as a dancer at his booth. He falls in love with the seductive Berta-Marie, and even leaves his family for her. The two find employment at the conservatory, where they celebrate great success as a trio with the artist Artinelli. But when Boss learns that Berta is cheating on him with Artinelli, he kills the latter and turns himself in to the police. Ten years later, will he be released from prison?

95 MIN





© Juan Sarmiento G.

North  
American  
Premiere

**World Sales**  
MAGNETFILM GmbH  
info@magnetfilm.de  
www.magnetfilm.de

**In Person**  
Jakob Preuss (director, screenwriter)

**Screening Times**  
April 8 / 1:30pm  
April 9 / 6:00pm

# ALS PAUL ÜBER DAS MEER KAM WHEN PAUL CAME OVER THE SEA

97 MIN

**Documentarian Jakob Preuss follows one migrant's passionate and inexhaustible flight to freedom as he makes the journey from Cameroon to Berlin.**

**Genre** Society

**Director** Jakob Preuss

**Screenplay** Jakob Preuss

**Cinematography** Juan Sarmiento G.

**Producers** Jakob D. Weydemann, Jonas Weydemann

**Production Company** Weydemann Bros./Cologne & Berlin, in co-production with ZDF Das kleine Fernsehspiel/Mainz

**Festivals** Shanghai 2017, Sao Paulo 2017

**Awards** Golden Goblet: Best Documentary Film Shanghai 2017



**Jakob Preuss** was born in 1975 in Berlin and is a documentary filmmaker. His films, shot in Iran, Bosnia, and Ukraine, have been broadcast in over ten countries and screened at numerous festivals. His last film *THE OTHER CHELSEA* won the First Steps Award and the Grimme Award in Germany. In addition to his activities as a filmmaker, Jakob Preuss is also engaged in political work. He coordinated the writing of the electoral manifesto of Bündnis 90/The Green Party for the 2014 European Elections and has worked as an advisor on European Affairs for the Greens' parliamentary group at the German Bundestag. In the past he has also worked as desk-officer for the Commonwealth of Independent States at the NGO "Reporters without Borders" and participated in numerous Election Observation Mission mostly in the former Soviet Union and the Democratic Republic of Congo. In 2014 Jakob co-founded the initiative *GehtAuchAnders*, whereby artists engage with political issues and take a stance. Since 2014, he is regularly invited to speak as a migration expert, direct result of the four years of research conducted for *WHEN PAUL CAME OVER THE SEA*. Jakob Preuss holds a law degree from the Sorbonne in Paris and a Masters Degree from the College of Europe, Natolin.

Jakob Preuss's engrossing documentary on an African migrant's journey to Europe opens on a golf course in Melilla, a tiny Spanish enclave located on Africa's north coast. Hopeful migrants scale the high fence surrounding the manicured greens and stare down at the leisurely pastime of the golfers below. Because this small strip of land shares a border with Morocco and forms the boundary with the European Union, it is a key entry point for African migrants seeking a better life in Europe. To those who successfully climb over the fence, it's a gateway to freedom.

Paul is a refugee from Cameroon who came to the attention of the Berlin-based filmmaker shortly after he arrived in a temporary encampment in neighboring Algeria, having survived an arduous Sahara Desert crossing. Paul believes that scaling Melilla's fence is too dangerous. His best hope of reaching Spain, he thinks, is not over the border wall, but rather across the Mediterranean by boat. His first attempt is thwarted by a Moroccan farmhand who reports him to local police. But on his second try, he survives the voyage in an inflatable dinghy. Many of his companions, however, perish on the harrowing two-day journey.

Upon reaching the Spanish mainland, Paul is dispatched to an immigration detention center. Fortunately, the filmmaker manages to later reconnect with him at a Red Cross shelter in Granada. Weighing his options, Paul decides to leave Spain and, believing his future is best served in Germany, undertakes a risky trip across Europe to Berlin. In tracking Paul's perilous quest, Jakob Preuss tries to remain an unbiased observer, but soon finds himself deeply invested in his subject's passionate and inexhaustible flight to freedom.

# NEXT GENERATION SHORT TIGER 2017

Selected by an expert jury, **KINO!2018** is proud to present our latest selection of short films that represent Germany's diversity of forms, genres and skillful filmmaking talent.

97 MIN  
Screening Times  
April 10 / 4:00 pm  
April 12 / 4:00 pm

US  
Premiere



**THE BLOOD WE SAW**  
Josephine Links/Documentary/  
English subtitles/13 min

How does time pass—waiting, hoping, fearing—after a long escape, in search of a little piece of future? A "container village" for refugees at the borders of town. A transit space where everyday life merges with memories and pictures of the past. THE BLOOD WE SAW explores this life in a state of uncertainty and offers a notion of how people there might feel. People who left everything behind and still cannot forget anything of what they've lived through.



**AYNY**  
Ahmad Saleh/Animation/Arabic with English subtitles/11 min

A cruel war has taken two brothers home, where their mother protects them and fosters the seed of their new life, anxious her sons could come into danger if they leave the house. But the boys chase their dream to play a musical instrument with which they've fallen in love: a beautiful Oud. As they collect scrap metal to earn money, they soon find out that their mother's fears were well founded. But as strong birds will always fly, the two boys become one to overcome their trauma.



**CLOSE**  
Lisa Reich/Fiction, Romance, Dance/  
English, German/14 min

During a dance rehearsal, Jonas receives the instruction to kiss his dance partner and secret crush Mira. He is so busy hiding his insecurities, that he doesn't even notice how similarly Mira experiences the situation. A story full of misunderstandings, told through two perspectives.



**CHANGE**  
Annika Pinske/Fiction/  
German/12 min

As usual, Elsa spends her afternoons at her father's strip club. Tired from work and annoyed by his daughter, he sends her to the club upstairs to collect change. Waiting turns into boredom until an unexpected encounter changes the relationship between Elsa and her father.



**SHINE**  
Alexander Dietrich,  
Johannes Flick/Animation/  
no dialogue/4 min

Two male, glowing creatures start a fight over trying to impress a female. Each one of them wants to win her over by giving a better light show than his competitor. They are on fire... until one gets burned!

**ETAGE X**  
Francy Fabritz/Fiction/  
German/14 min

An accidental meeting in an elevator at a department store leads two older women to their limits and forces them to improvise when the elevator gets stuck.



**THE SANTA MARIA**  
Erik Schmitt/Crime/English/  
5 min

A man who receives a treasure map by accident is now looking for the treasure. Whilst searching, he has to deal with gangsters, a devious widow, a corrupt policeman and a pretty policewoman—no, she doesn't matter.



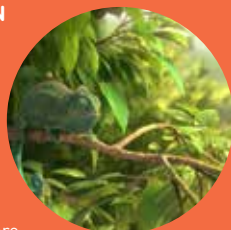
**DUOLOGUE**  
Sophie Linnenbaum, Sophia  
Bösch/Documentary/  
German/4 min

Germany, fall of 2015. A never-ending flow of arrivals, news, emotions, fears, images. And us? Somewhere in between. The German Angst of the unknown—a reluctant dialogue.



**MR. AND MRS. MÜLLER**  
Dominique Klein/Documentary/German/15 min

Mr. and Mrs. Müller have been together for 45 years. Although Mr. Müller is a quadriplegic who lost his ability to speak and move almost 18 years ago, he and his wife have not lost their enthusiasm for talking to each other. They have lively discussions through blinking, proving that true lovers always find a common language.



**THE COMMON  
CHAMELEON**  
Tomer Eshed/  
Animation/  
English/4 min

The feeding habits of the common chameleon are never seen before.



**MOONJOURNEY**  
Chiara Grabmayr /Fiction/  
Social Spot/Arabic with English  
subtitles/3 min

The heartbreaking story of a father who must flee with his daughter from the war in Syria. To protect her from the traumatic events of the dangerous journey, he starts playing a game to make her believe they are traveling to the moon.

# TALK WITH THE FILMMAKERS

For more information visit:  
[kinofestivalnyc.com](http://kinofestivalnyc.com)



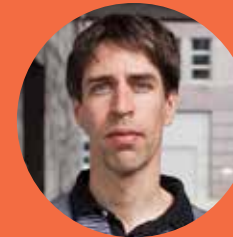
**Nick  
Baker-Monteys**  
THE FINAL  
JOURNEY



**Oliver  
Kienle**  
BAD BANKS



**Marieke  
Schroeder**  
BAR TALKS BY  
SCHUMANN



**Jakob  
Preuss**  
WHEN PAUL CAME  
OVER THE SEA



**Lisa  
Blumenberg**  
BAD BANKS



**Matti  
Geschonneck**  
IN TIMES OF  
FADING LIGHT

# FESTIVAL SCHEDULE

For more information visit:  
[kinofestivalnyc.com](http://kinofestivalnyc.com)

Schedule is subject to change. All films are shown in German with English subtitles. All films are recommended for mature audiences

**FRIDAY  
6 APRIL**

**SATURDAY  
7 APRIL**

**SUNDAY  
8 APRIL**

**MONDAY  
9 APRIL**

**TUESDAY  
10 APRIL**

**WEDNESDAY  
11 APRIL**

**THURSDAY  
12 APRIL**

1:00 PM 100 min  
**IN TIMES OF  
FADING LIGHT**  
Q & A: Matti Geschonneck

1:30 PM 97 min  
**WHEN PAUL CAME  
OVER THE SEA**  
Q & A: Jakob Preuss

**FREE ADMISSION**  
12:00 - 1:00 PM Theatre 4  
**ROUNDTABLE TALK:  
FRAUEN POWER**  
Marieke Schroeder  
Director: BAR TALKS BY SCHUMANN  
Lisa Blumenberg  
Producer: BAD BANKS

3:30 PM 97 min  
**THE GARDEN**

4:00 PM 91 min  
**CASTING**

5:00 PM **Deutsches Haus at NYU**  
**DISCUSSION:  
WHEN PAUL CAME  
OVER THE SEA**  
42 Washington Mews  
at the corner of University Place  
dhnyc.org

6:00 PM 98 min  
**BAR TALKS BY  
SCHUMANN**  
Q & A: Marieke Schroeder,  
Charles Schumann

6:00 PM 105 min  
**THE FINAL JOURNEY**  
Q & A: Nick Baker-Monteys

4:00 PM 71 min  
**THE IMPOSSIBLE PICTURE**

**FREE ADMISSION**  
4:00 PM 97 min  
**NEXT GENERATION  
SHORT TIGER 2017**

4:00 PM 71 min  
**THE IMPOSSIBLE PICTURE**

**FREE ADMISSION**  
4:00 PM 97 min  
**NEXT GENERATION  
SHORT TIGER 2017**

8:30 PM 104 min  
**BAD BANKS**  
Q & A: Lisa Blumenberg, Oliver Kienle

8:30 PM 102 min  
**HAGAZUSSA**

8:00 PM 95 min  
**VARIÉTÉ**  
SILENT FILM WITH LIVE MUSIC  
Stephen Horne Piano  
Martin Pyne Percussion

8:00 PM 105 min  
**THE FINAL JOURNEY**  
Q & A: Nick Baker-Monteys

8:00 PM 91 min  
**CASTING**

8:00 PM 104 min  
**BAD BANKS**

Opening  
Film

7:15 PM 100 min  
**IN TIMES OF  
FADING LIGHT**  
Q & A: Matti Geschonneck  
Invitation Only

Centerpiece





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**Karen Arikian** project coordinator New York  
**Harlene Freezer** festival assistant New York  
**Isil Bagdadi** festival press & PR, CAVU Releasing  
**Kristin McCracken** social media, McCrackHouse  
**Brian Brooks** special event coordinator, The Landmark at 57 West  
**Daniel Meister** graphics & design, website, trailer, Ion Marketing Group  
**IMPRINT**

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email [info@german-films.de](mailto:info@german-films.de) [www.german-films.de](http://www.german-films.de)

**Editors** Nicole Kaufmann, Karl Rozemeyer, Kristin McCracken  
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UFA

BERTELSMANN presents

# Variété of E.A. Dupont

Monday, 9th of April - 8 PM

Landmark Theaters, 57th West, NY 10019

Live Music by Stephen Horne (piano) and Martin Pyne (percussion)



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## When Paul Came Over the Sea

A Conversation among Jakob Preuss,  
Gabriella Etmektsoglou, Çigdem Ipek,  
Christian Martin, and Noah Isenberg

April 8, 2018 • 5:00 PM

Free admission with RSVP to [deutscheshaus.rsvp@nyu.edu](mailto:deutscheshaus.rsvp@nyu.edu)

**Deutsches Haus at NYU**

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For screenings of *When Paul Came Over the Sea* see pages 24–25.



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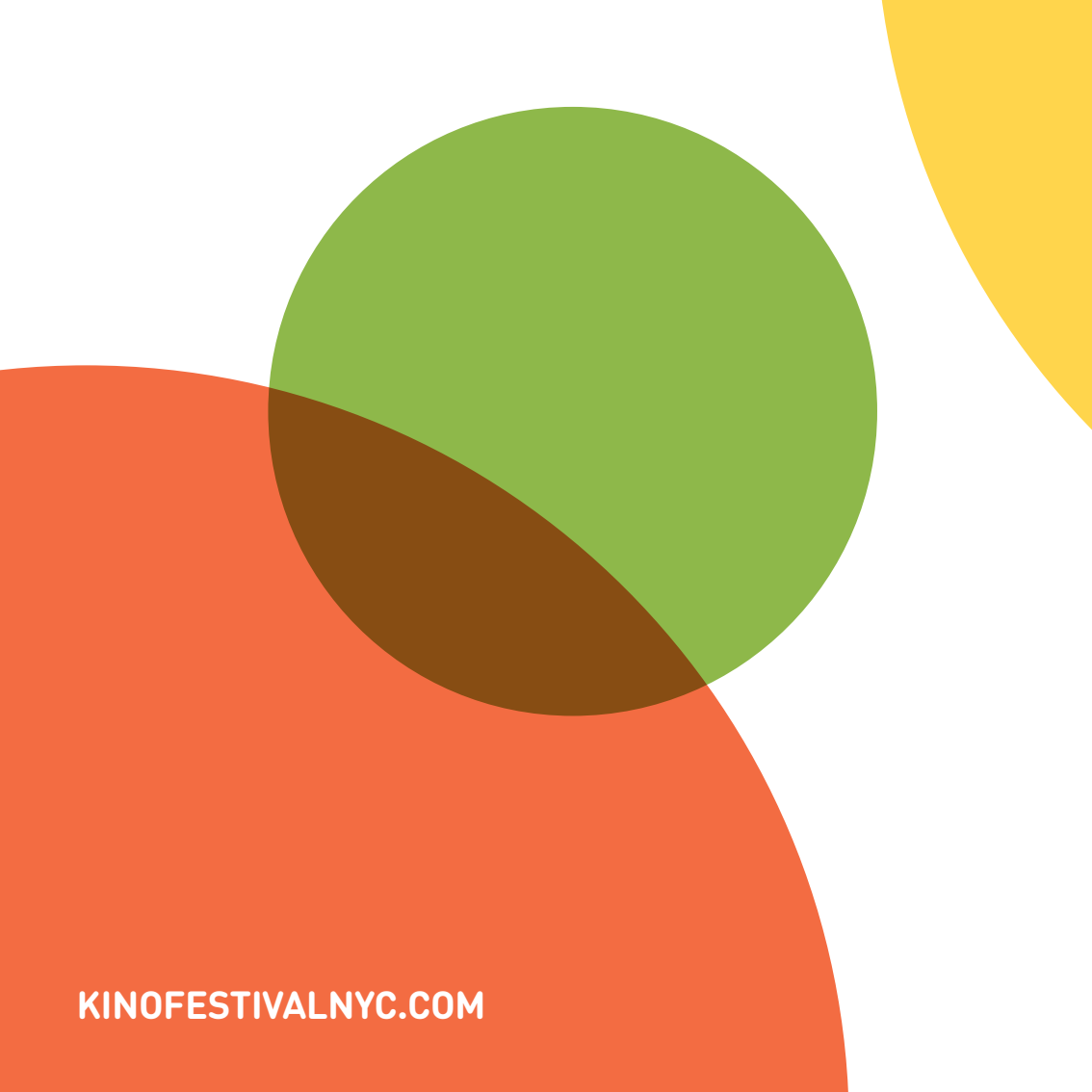
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